

THE AMERICAN MAGAZINE OF ART

“Art and Progress”

JANUARY, 1917

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THE AMERICAN MAGAZINE OF ART purposes to reach not merely connoisseurs, but all interested in art and those things for which art stands—beauty, refinement, better citizenship.

It would widen as far as possible the Field of Art, including within its boundaries all of the Arts, rather than merely those designated as "Fine."

It would furthermore relate Art to Life and thus bring it into its true relation to the development of civilization.

In these objects and aims it is the official organ of The American Federation of Arts.

Contributions in the form of articles, photographs, notes and news items are invited and will be carefully examined. In case such unsolicited contributions are found unavailable they will be promptly returned, provided stamps for re-mailing are enclosed. Contributions of this character should be addressed to The Editor, THE AMERICAN MAGAZINE OF ART, 1741 New York Avenue, Washington, D. C.

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Exhibition of Paintings

by

Ignacio Zuloaga

1916-1917

The Copley Society of Boston

The Brooklyn Museum

The Duveen Galleries, New York

The Albright Gallery, Buffalo

The Carnegie Institute, Pittsburgh

The Cleveland Museum of Art

The Art Institute of Chicago

The City Art Museum, St. Louis

The Minneapolis Institute of Arts

The Detroit Art Museum

The Art Museum of Toledo



ANITA RAMIREZ IN BLACK

BY

IGNACIO ZULOAGA

THE AMERICAN MAGAZINE OF ART

VOLUME VIII

JANUARY 1917

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THE ART OF IGNACIO ZULOAGA*

BY CHRISTIAN BRINTON

The strangeness and power of Señor Zuloaga's evocations might lead one to consider him as a personality quite unique and unrelated to any past tradition; as a creator of types and of a setting for them charged with an intensity of life strained to a pitch not reached before. But it is in this very excess of romanticism that his link with one of the two main tendencies of the Spanish school can be recognized. Realism, in which it is always steeped, is of course the dominant note of this school, but it has periodically thrown off into the realms of the imaginative some such surprising offshoot as el Greco, the mystic, and as the magician Goya. In their hands this persistent, invading realism attacks what is most transcendental or most fantastic, and gives it a dense material existence. Although Zuloaga reverses the process, we may salute in him the apparition of a corresponding power. His material belongs to reality and is of the earth, earthy; but, as if whirled to another planet, it seems to acknowledge the grip of new laws and to acquire a keener life from new relationships imposed by this great artist's imperious will.

—JOHN S. SARGENT.

THAT Ignacio Zuloaga never set foot inside an art school or academy, that, as he pathetically puts it, "All I knew of the École des Beaux-Arts was the view one has of it from the windows of the Louvre," appears nowise to have mitigated against his progress. He drew from the first with vigor and decision. His figures were solidly constructed and his sense of composition correct though by no means conventional. Scarcely a vivid colorist, he nevertheless employed color in a manner that differentiated him from the older men. Zuloaga's palette, though richly set, is restricted in range. He prefers as a rule warm browns, dark reds, green, yellow, purple, silver-grey, and black. Blue is antipathetic to him and is rarely found

in earlier compositions. It has been my privilege on numerous occasions to watch him before the easel both at his Paris studio in the rue Caulaincourt and in the solemn side chapel of San Juan de los Caballeros, the silence broken only by faint cries from the street or the sound of countless church and monastery bells. Unlike most artists he makes no preliminary sketches. When he wanders abroad to study native types and scenes at first hand, or stands upon the terrace surveying the shimmering, wide-horized panorama of Vieja Castilla, he has with him no painter's kit, no brushes, tubes, or canvas. All he carries is a small, compact leather-bound notebook wherein he transcribes in free, legible script certain suggestions which

*This article was written by Dr. Christian Brinton in part as an introduction to the catalogue of the exhibition of paintings by Ignacio Zuloaga, held under the auspices of Mrs. Philip M. Lydig, first in the galleries of the Copley Society in Boston, then at the Brooklyn Museum, now at the Duveen Galleries, New York, and later to be shown in The Albright Gallery, Buffalo; The Carnegie Institute, Pittsburgh; the Cleveland Museum of Art; The Art Institute of Chicago; The City Art Museum of St. Louis; the Minneapolis Institute of Art; the Detroit Art Museum and the Art Museum of Toledo. It, with Mr. Sargent's Foreword, is herewith published by special permission as are also the accompanying illustrations.

—The Editor.



MY PORTRAIT

SANTAMARINA COLLECTION, PARIS

ZULOAGA

he afterward translates into line, form, and color. "Mis dibujos los escribo," he says, and these written sketches merely serve to recall impressions that might otherwise become fogged or effaced.

The capacity for synthetic observation implied by such an attitude finds appropriate expression when he undertakes the painting of a picture. A long process of

incubation precedes the actual work upon each composition. He ponders deeply every detail and when the mental pattern is sufficiently clear, and the creative impulse sufficiently strong, he attacks one of his big canvases with confident surety. He first draws the main outlines boldly in charcoal upon a light grey ground and then applies the pigment in firm, resolute pas-

sages instinct with rhythmic power. In a method so reasoned, so deliberate, nothing is left to chance. There are no surprises, no accidents fortunate or otherwise. All is preconceived, prearranged, and the touch is that of the sculptor rather than that of the painter. Generations of ancestors who were accomplished modellers seem to have imparted to him a marked feeling for plastic form. (Don Plácido Zuloaga, father of the painter, was a "veritable latter day Benvenuto Cellini," a handicraftsman of consummate skill—a worker in metals—examples of whose art are to be found in the leading museums of Europe.) In looking at these sturdily constructed compositions where there is no suspicion of faltering or incertitude you are apt to recall the triumphs of past ages, the expressive statuettes of Alonso Cano, for instance, carved out of wood and colored in the image of nature. Zuloaga seems to belong to an older epoch. He appears to possess no nerves. His conceptions are wrought in rare strength of spirit and physical fortitude.

It is scarcely to be wondered that a temperament so arbitrary and so dominant should in due course have impelled Zuloaga to select his own themes and perfect his own manner of treatment. From 1908 onward we note a change in his work, a pronounced intensification of vision and interpretation. The impeccable Velázquez yields place in his admiration to the hieratic el Greco. If *Las Lanzas* may be called a military ceremonial, and the *Promenade after the Bull-fight* a glimpse of the social pageantry of the Plaza de Toros, we nevertheless do not again meet, save in certain of the more cosmopolitan portraits, anything approximating this same atmosphere of studied distinction. We enter, to the contrary, a world wherein horrific creatures huddle together upon a stark hillside, and where the stain of the serpent or the sting of the scourge leaves a scarlet trail across trembling flesh. The *Sorceresses of San Millán*, the *Women of Sepúlveda*, and the more rufescent *Flagellations and Crucifixions*, as well as such apparitions as *The Victim of the Fête* mark the ascendancy in Zuloaga's work of that taste for Gothic gloom and frenetic fantasy which is a legitimate portion of his

artistic heritage. You cannot ignore such themes in any consideration of the Spanish temperament, a temperament wherein love and cruelty closely commingle and piety and punishment go hand in hand. The art that confronts you in these later productions is an art full of potent atavisms from which no one of Zuloaga's persuasion could reasonably escape, and in projecting such tendencies upon canvas he but gives proof of his courage and racial integrity. You may not relish certain of these scenes, yet you are compelled to admit their ethnic as well as aesthetic inevitability.

Coincidental with the change in subject-matter comes a corresponding change of style and technique. In dealing with ideas as well as impressions Zuloaga's vision properly assumes a more abstract form. The figures, instead of remaining detached silhouettes as in various earlier canvases, show an increased sense of volume, the landscape setting is no longer incidental but frankly of scenographic, while the general effect reveals a heightened degree of decorative synthesis. Something of the ardent joy of actual aesthetic creation characterizes not a few of the more recent compositions. The red robe of the cardinal or the variegated pattern of an oriental shawl flung over the body of a dancer play their appointed parts in comprehensively conceived schematic arrangements. The love of arabesque, of formal distribution and balance, has not, however, been achieved at the sacrifice of feeling or character. You are always in the presence of virile, forceful human beings, while remote monasteries clustered against craggy mountainside with restless clouds scudding overhead, acquire, through sheer significance of line, mass, and simulated movement, the power of independently arousing emotion and inducing mood. . . . On the surface this art remains however resolutely objective. You have before you merely certain specific facts seen through an ardently emotional temperament. And here also has Zuloaga continued true to the master currents of Spanish art, an art wherein the note of realism and the note of mysticism are so strangely, yet so convincingly blended.

The Zuloaga that certain of us know and have visited in Segovia, sleeps and takes his meals at a modest casa in the Plazuela de

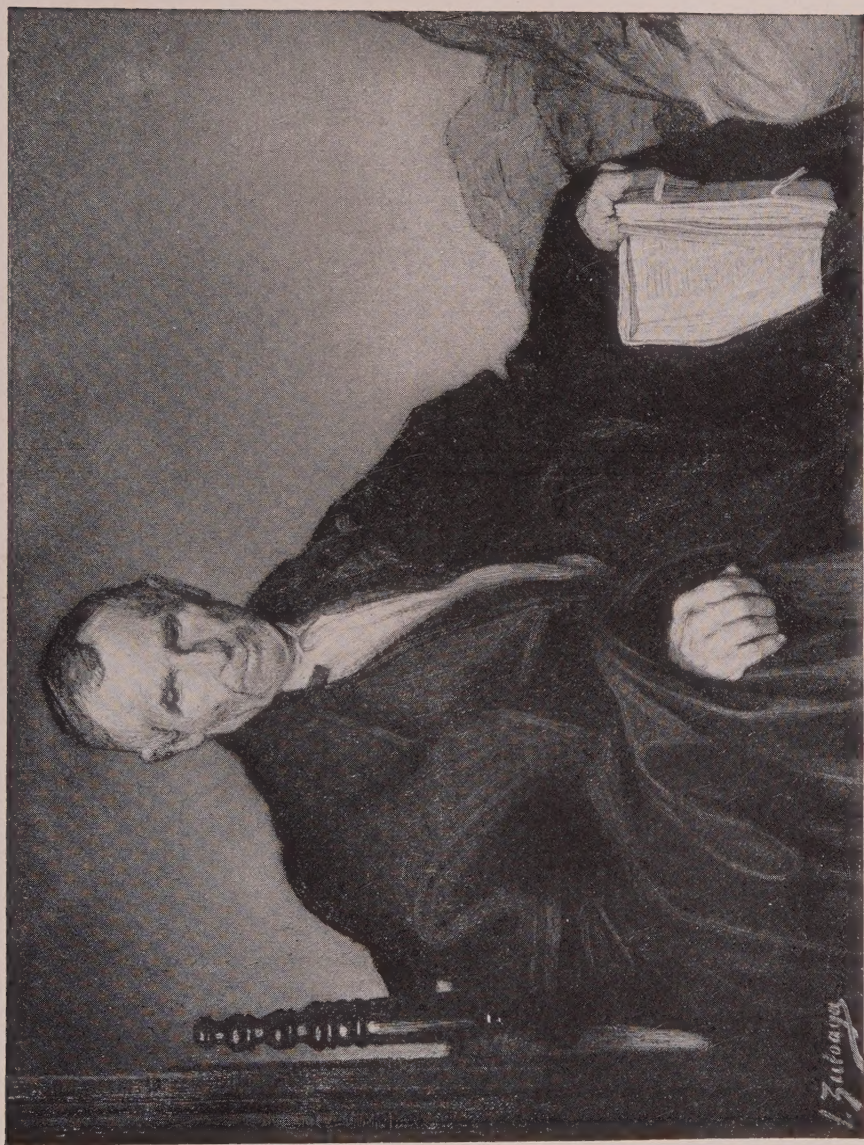


MLLE. LUCIENNE BREVAL

ZULOAGA

San Justo and works daily in a lofty studio walled off from the rest of the church and lit from a window cut into the solid masonry for a depth of some five feet. The room is notable for its restrained simplicity. It is here, usually from July until December, that Zuloaga passes his most productive period. He has also a summer home near the coast, but it is certain he will never forego the eloquent pictorial appeal of Segovia.

On the numerous occasions when Ignacio Zuloaga and I have found ourselves together—whether at Vincent's overlooking the incandescent panorama of Paris by night, at his favorite Roman trattoria opposite the Fountain of Trevi, in the seclusion of the family palacio at Eibar, or seated before one of Doña Julia's delectable Segovian dinners—the conversation has not infrequently turned upon art. It has usually, I



THE PHILOSOPHER

COLLECTION OF MRS. PHILIP M. LYDIG, NEW YORK

ZULOAGA



THE VICTIM OF THE FÊTE

hasten to add, assumed the form of an inspiring monologue delivered with deep-toned conviction and pointed phrase.

"I realize," he once confessed in retrospective vein, "that I belong to another age, that I have remained a sixteenth century person, like the surroundings in which I grew up. I have a horror of every manifestation of modernism. My distaste for things modern includes of course painting, most of which impressionistic, pointillistic, cubistic, futuristic, or whatever you may choose to term it, seems to me feeble and neurasthenic. The primitives and the nearly Egyptians with their rigorous economy of line, form, and tone afford me more pleasure than I derive from the work of my contemporaries. As to modern music it distresses me because of its complexity. I much prefer Palestrina and Bach, and in the way of literature, though once a great reader, I now scarcely open a book or glance at the newspaper."

Another time, in discussing the personal equation in art, he observed: "I abhor with all my being mere slavish fidelity of effect—the stupid and servile expedient of those who are content simply to copy nature. I hold that the painter is entitled to arrange, compose, magnify, and exalt those elements that go to make up a given scene. How is it possible for anyone still to believe that we should prostrate ourselves before actuality, especially to-day when we have at our disposal the camera, the cinematograph, and color photography. Does not art exist in the brain and heart as well as in the eye? The longer I live the more I detest those trivial, snap-shot effects without a trace of individuality, of strangeness, or imaginative force. We must simplify ourselves; we must go back to the source of things. Art must submit to profound and far-reaching changes. And while I cannot bring myself to countenance the vagaries of cubism, futurism, and the like I frankly hold that painting should be more cerebral, more ready to accept certain definite limitations and sacrifices. We cannot hope to depict all phases of nature and feeling with equal success, so we should strive to fortify and intensify such talents as we may possess. Though caring more for the older art, I am by no means an enemy of all that is new.

I greatly admire for instance the unquestioned sincerity and austere devotion to the absolute exhibited by such a man as Pablo Picasso."

It would be possible to transcribe a quantity of such notes, for whenever the spirit seized him, or some suggestion came from without, Zuloaga would launch upon one of these illuminating dissertations. He seemed to have thought deeply along kindred lines and apparently relished the opportunity afforded for unhampered expression. In Guipúzcoa while watching the supple Basques dance the aurréscu on the moonlight greensward, seated in the café La Marina at Madrid, reverently visiting the Prado, or driving home from the blood-soaked Plaza de Toros, he was always the same, always serious, observant, and full of inborn dignity of mien and mood. On the occasion of our last meeting I recall that in speaking of his plans for the future he remarked with salutary independence and determination: "I work ever with more and more enthusiasm, my brain teeming with fresh ideas and inspirations. I am more and more obsessed by dreams which I fear I may never realize, but nothing can divert me from my appointed path. I paint only that which I like, in the way I wish to paint it, and according to the dictates of my taste and temperament. Essentially and exclusively Spanish in my sympathies, I love my country with passionate ardour and am unhappy anywhere and everywhere else. I leave for Spain to-morrow. I shall remain there all summer, going first to Burgos where I shall shut myself up in a Carthusian monastery and paint religious pictures. I shall put into my work emotion, only emotion, for I trust that all else may disappear!"

Making due allowance for the customary intensity of expression inseparable from the artistic temperament you have herewith an accurate self-portrait of Ignacio Zuloaga. He personifies in extreme form the spirit of autocracy in art, the principle of absolutism so typical of his race and country. You will meet in these bold, affirmative canvases no hint of cowardice or compromise. This work is defiant, almost despotic. It does not strive to enlist sympathy nor does it fear to be frankly anti-pathetic. The contours are



MY UNCLE DANIEL AND HIS FAMILY

PURCHASED BY THE MUSEUM OF FINE ARTS, BOSTON

A more comprehensive treatment than the family group entitled *My Cousins and My Uncle Daniel in the Musée du Luxembourg*. From left to right: Señora Doña Zuloaga and the dog Polly, Señorita Theodora and Cándida, Señor Don Daniel Zuloaga, Señorita Esperanza, and Señor Don Juan Zuloaga. Painted at Figueras in 1910. Exhibited: Roue, 1911; Paris, 1912; Dresden, 1912; Munich, 1912; Brussel, 1914.

ZULOAGA

positive, the tones not infrequently acidulous, and the surfaces sometimes hard and metallic. Reactionary if you will, the method of Zuloaga stands in direct contrast to the minute analytic notations so beloved of the impressionists and their followers. It entails no scrupulous study of milieu. Synthetic and stylistic, it endeavors to free itself from that which is capricious and ephemeral in order to attain that which is permanent and typical. Zuloaga does not seek deftly to catch the smile of nature or sing the simple joys of labor and relaxation. Peopled with matadors and trianeros, sensuous gitanas, cynical, priests and seductive women of society, these canvases are instinct with passion and fatalism. They are primitive, sinister, and full of tragic implication, and as such unflinchingly reflect certain fundamental national characteristics. With its innate structural strength, its superb graphic energy, and confident grasp of what may be termed the technique of the whole the art of Zuloaga is perfectly adapted to the task in hand. It depicts with convincing eloquence la España clásica, that Spain at once Gothic, romantic, picaresque, and legitimately modern to which it is dedicated—that immutable Spain whether it be the Spain of the Gospel or the Spain of the Koran, the Spain of the Crucifixion or the Spain of the corrido. Finally, in the ultimate analysis, the art of Zuloaga attains, under stress of creative impulse, that purely emotional significance to which he refers—emotional and romantic, not however, the romantic tinsel of Gautier, Prosper Mérimée, and Bizet, but the more enduring romance of reality. In its affiliation with the master tendencies of contemporary thought and feeling it has transcended Fortuny, Vierge and the agreeable devotees of the rococo. It reflects something of the reasoned verity of Manet, the vital intensity of Daumier, and the satanic suggestion of Félicien Rops.

It is an easy matter with one possessing so definitely fixed a formula to discover various so-called defects and deficiencies in the production of Ignacio Zuloaga. You may readily contend that these canvases lack the subtle ambience of atmospheric effect, that the tones are opaque and wanting in life and vibrancy, that the

passion for simplification and symmetric arrangement has been pushed too far, or the sense of character over-emphasized. Regarding the question of atmosphere it may not be amiss to recall the caustic counter of Degas that "l'air n'est bon qu'à respirer," while for the rest, I can only reply that Zuloaga has everywhere and at all times been true to himself. You are familiar with his profession of faith as inscribed above, and you must strive to realize that work such as he has given us reflects not merely outward and external phenomena but also the imperative inner logic of the plastic temperament. Painting is in brief to Ignacio Zuloaga a process of self-affirmation. Both as man and artist he is typically autogeneous. It is through gazing into the spectrum of his own soul that he has attained that unity of mood and manipulative mastery so essential to art that is destined to endure. He does not accept nature and life as they are. He makes all things conform to his own sovereign creative consciousness.

The plain white walls of Zuloaga's studio apartment in the rue Caulaincourt are covered with canvases which he prizes above all else in the world, all saving his wife, his daughter, Lucia, and son, Antonio, for this turbulent exponent of brush and palette is also a devoted family man. Here is a Carreño, there a Goya, there a Zurbarán, there an el Greco, and here are several more Grecos—Greco being, according to him, "el Dios de la pintura." No one in the entire hierarchy of art can, holds Zuloaga, be compared with the mystery-haunted ascetic of Toledo, the present vogue of whom is in large measure due to the early and discriminating admiration of the younger man. "I live with my august predecessors," he avers with simplicity and conviction, and such seems indeed the case, for they are to him an unfailing solace and source of inspiration. When you survey their contribution and then turn toward his you will be conscious of no break in the continuity of Spanish aesthetic development. The tradition which he so proudly represents has been sustained and extended rather than ignored. He does not imitate his forbears; he perpetuates their aims and ideals. And his art, like theirs, is a true pictorial epitome of Spain.



PORTRAIT OF MRS. PHILIP M. LYDIG

PAINTED AT PARIS IN 1912

ZULOAGA



THE MONTMARTRE SINGER BUFFALO

ZULOAGA

The popular café concert entertainer of La Butte, dressed à la Bruant, seen against a drop curtain showing the Moulin de la Galette and Sacré-Cœur. Painted at Paris in 1913.



FUTURE IDOLS

Ambitious novilleros destined to attain the pinnacle of fame and popular idolization. The Plaza de Toros and Casita of Iruégano are visible in the background.

ZULOAGA



MY COUSIN CÁNDIDA

ZULOAGA

One of the most ambitious and distinguished versions of the eldest of the painter's cousins who are familiarly known as "las primas." Painted at Segovia in 1914.

HOW THE ART INSTITUTE OF CHICAGO HAS INCREASED ITS USEFULNESS*

BY N. H. CARPENTER

THE love of art is inherent in everyone, no matter of what nationality or creed. The language of art is common to all people. One does not have to speak French in order to understand the work of a French artist. *Art is the universal language.*

Until comparatively recent years the art treasures of this country were owned by the wealthy and were enjoyed by only a favored few. Then came museums with their object to give the advantages of art to the people. It is gratifying to note the growing inclination of those possessed of valuable art treasures and art collections to present them to museums, where they can be enjoyed by the mass of the people. Practically all of the collections of the Art Institute of Chicago have come to it by gift from citizens who believe that the city that helped them make their money is the city to which it should be returned through some factor for its betterment, advancement, and beauty. Some have given collections, and later endowed them; others have given endowments, from the income of which museum purchases can be made; while others have donated single objects of art.

The installation of paintings, sculpture and other art objects in museums is so much better than in private homes that our donors often remark that they had never really seen their collections until their installation in the Art Institute.

The first duty of a museum is to obtain objects of art and exhibit them to advantage. Its second duty is to do all it can to induce and encourage the people to visit the museum frequently and help them derive the maximum benefit from it.

The attendance in the Art Institute during 1915 reached a total of 879,384, and if the students in the school were counted once a day for each day of their attendance, it would add 139,841, making a grand total of 1,019,225. The museum second in

attendance to the Art Institute is the Metropolitan Museum of Art in New York whose attendance last year was 707,690.

A museum should be centrally located where it is easily accessible to the public and should be open at such hours as would best suit their convenience. Clubs, and the public in general, should be made to feel that they are always welcome.

The museum should provide special exhibitions, opened by receptions. Music and refreshments are valuable additions to these social functions, since they help create a pleasant atmosphere. A lecture-hall is almost a necessity. Interesting lectures should be given on subjects allied with or illustrated by the collections in the museum.

Conveniences rather than hindrances should be given visitors. Museum guides and instructors should be provided; and great attention should be paid to the membership of the museum.

There is no more potent influence in the life of a city than that exerted by its various organizations or clubs. We have found their influence of great benefit.

At the Art Institute we have a club room that will seat about 175; a small committee room, and Fullerton Hall, the capacity of which is about 500. In these rather limited quarters about fifty clubs hold all of their regular meetings. In connection with the Art Institute there is a dining room large enough to provide lunches or refreshments for these clubs, when desired.

The club rooms are of sufficient size for each club to enjoy its various club functions, while the galleries give them an excellent opportunity to exhibit their work. The Art Institute makes no charge for the use of the club rooms, but does charge an amount sufficient to cover the expense of opening them.

A general idea of these clubs and the way in which they are cooperating with the Art Institute for the increase of its usefulness to the public will be of interest.

The Friends of American Art is a unique

*A paper read before the American Association of Museums in Washington, D. C., May 16, 1916.

organization of about 160 members, which was incorporated for the special purpose of buying works of art by American artists, a purpose which gives this association national importance. It has raised about \$30,000 a year for the past five years, with which it has purchased and presented to the Art Institute sixty-seven paintings, five pieces of sculpture, and about forty prints.

The successful work of the Friends of American Art has attracted much attention and several other cities have adopted their plan for similar organizations.

The Antiquarian Society of the Art Institute of Chicago is an organization of ladies, with a present membership of about 450, whose object is to purchase and present to our museum antiquities pertaining to the decorative arts. Since 1891 this organization has contributed an exceptionally valuable collection of laces, textiles, furniture, etc.

The Commission for the Encouragement of Local Art, established by the City of Chicago in 1914, was the first of its kind in America, although other cities have since followed the example of our city. The Commission holds all of its meetings at the Art Institute. The city makes it an annual appropriation which is sufficient to purchase twenty or twenty-five paintings by artists of Chicago, for exhibition in schools and other public buildings in our city—most of which purchases are made from the Chicago Artists' Exhibition.

The Chicago Society of Artists has a membership of about 150 of our leading artists. They meet one evening a month at the Art Institute, and help our museum materially in giving one of its best annual exhibitions, that of works by artists of Chicago and vicinity. The society has proved itself an exceptionally live organization and a big factor in the encouragement of local artists.

There are three architectural clubs meeting at the Art Institute: The Chicago Architectural Club, the Illinois Society of Architects, and the Illinois Chapter of the American Institute of Architects. These three clubs together with the Art Institute unite in giving the annual architectural exhibition, which now embraces all arts allied with architecture, and has come to be a very interesting exhibition.

The other organizations giving annual exhibitions at our museum are: The Chicago Society of Etchers, The Art Student's League, The Chicago and the Atlan Ceramic Art Association, The Chicago Society of Miniature Painters, and The Western Society of Sculptors.

Some of the members from these clubs contribute to the Annual Exhibition of Applied Arts, although no one club gives this exhibition.

Every exhibition is opened by a reception, the club providing the reception committee. These receptions are open to all members of our museum as well as to the guests invited by members of the club. The Art Institute bears all expenses in connection with both exhibition and reception.

Aside from the exhibitions under the management of clubs, there are many "one-man exhibits" given in the galleries. Occasional exhibitions are held under the management of other outside organizations, such as the Public School Art Society, local photographers' clubs and water-color societies.

The numerous exhibitions cover the whole field and attract everyone interested in any line of art.

The members of these clubs are free to attend all of the exhibitions, and are a great influence in interesting their friends in them.

There are a number of other clubs, interested in the fine arts, which meet at the Art Institute, but which do not give exhibitions. Among these we find such names as:

Alliance Francaise, Archaeological Society, Art Student's Fellowship, Artists' Guild, Chicago Library Club, Chicago Principals' Club, Drama League, Friends of Our Native Landscape, Geographic Society, High School Teachers' Association, Public School Art Society, Society of American Musicians, Wild Flower Preservation Society.

About thirty other clubs hold occasional meetings in our museum.

The Municipal Art League holds all its meetings at the Art Institute. The Art Committee of the Municipal Art League is composed of delegates from the art committees of sixty-eight important clubs in the city. A large part of their work is in connection

with the Chicago Artists' Exhibition. They arrange each year for a series of one or two receptions a day that are held in the galleries during the period of this exhibition. In addition to their other activities, they make an annual purchase of one or more pictures with which they are forming a Municipal Art Gallery.

Lectures, both educational and entertaining, are welcomed by the public, and have a tendency to encourage the appreciation of art in the community.

During the winter season several lectures are given weekly in Fullerton Hall. They are practically all on the various phases of art. Series of lectures are given on the different schools of art, history of painting and sculpture, American art, and similar subjects. The lectures are for members and our art students, and are always well attended.

Endowments, the income on which can be used for courses of lectures, are very desirable. We have at the Art Institute such an endowment fund that gives us our annual Scammon lectures. Each year they present a comprehensive study of one subject, such as architecture, textiles, prints, etc. The material used in these lectures is later put into book form and published. The Scammon lecturers are men chosen because of their thorough knowledge of the specific subject. The theme is treated in a scholarly way, and yet it is a democratic audience that responds.

Music is an excellent means of attracting visitors. During the past six years two orchestral concerts have been given in our lecture hall every Sunday afternoon; and for about three years, Sunday evening opera musicales have been given. The admission fee for these concerts is only 10 cents for each afternoon concert, and 20 cents for the evening one. The number of people who have attended these entertainments to date has exceeded 177,000. The admission fees have met the entire cost of these entertainments. These concerts undoubtedly have been the means of adding many visitors to the Art Institute. For the past three years our restaurant has been open Sundays from noon until 8 o'clock, and several hundred are served every Sunday.

Four years ago classes were organized in the Art Institute for people desiring to study art in some of its various branches, the class instruction to be illustrated by objects in the museum and photographs and slides shown in the classroom. A museum instructor was engaged; as the work increased later, an assistant was secured; and since then, when required, extra instructors have been employed for special classes.

Classes for adults, who comprise most of the regular attendants, meet weekly. A small fee is charged in order to make the work self-supporting and to insure more regular attendance. These classes are not spasmodic, but continue from year to year. Our instructors are often engaged for single museum talks or to conduct visitors through the Art Institute.

Here again our clubs enter into the life of the museum as our instructors assist in a large part of the activities of the Art departments of several of these organizations, while many others come for one or more lessons.

The children's department is being handled efficiently: the boys and girls come in grades from the various public schools. During the past six months instruction has been given to an average of 500 children monthly.

The receipts from tuition fees for the past four years have exceeded \$5,000, which have been sufficient to pay for the museum instructors and their assistants, and leave a small balance.

The teachers in the Art Department of the public schools are cooperating with the Art Institute in encouraging children to visit our museum. They give lectures in the assembly rooms of the public schools, illustrated by lantern slides, on the treasures in the Art Institute, and advise the pupils to become familiar with the museum.

The State Museum Act under which the Art Institute is incorporated provides that our museum shall be open free three days a week and that teachers and pupils of the public schools of Chicago shall be admitted free of charge. We also give free admissions to the teachers and pupils of all schools—not organized for pecuniary profit—in our county. Others receiving free tickets are Chicago artists, persons desir-

ing the use of the library, and art instructors with their classes.

Efforts are now being made to extend the usefulness of our museum by advertising the pleasure obtained from the Beautiful, that is, Art in general. We believe that through education comes appreciation and love. Talks on art are to be given in the public schools, in the community centers, and in the playgrounds. They will be for both children and adults, although the former will be given the greater attention.

Although this will not be done as a *direct* advertisement for the Art Institute, it cannot help but benefit the museum eventually by an increase in attendance and a higher appreciation of the museum's treasures.

Reproductions of the interesting subjects in the permanent collections in color or in black and white, of post card size or larger, are an excellent advertisement for a

museum and a legitimate means of profit to it. At the Art Institute they are in great demand, the sales averaging 30,000 prints a month. Our visitors use them as souvenirs, and send them as remembrances of their friends.

It is our aim to make our museum as useful as possible to the public and to place no unnecessary hindrances in the way of its being enjoyed. We have no turnstile to pass through, but people walk in as they would in their own home. Children are not required to be accompanied by parents, but are encouraged to visit the museum alone or in groups. Canes and umbrellas may be carried through the galleries or, if desired, checked free of charge.

We try to make the Art Institute appeal to all Chicagoans—not a thing of curiosity only to be shown to out-of-town guests, but a part of the daily life of the residents, a place for refreshing their aspirations and raising their ideals.

HARPIGNIES

BY MRS. JULIAN HARRIS

SHORTLY after the celebration of the national fête-day in France, when troops from England, Ireland, Scotland, Australia, Russia, Italy, Belgium, Indo-China and the African Colonies marched by thousands through the streets of Paris, and whilst the guns were still booming heavily at Verdun, the French newspapers found space in which to note the ninety-seventh birthday of their oldest and best-loved painter, "Maitre" Harpignies. *La Presse* of July 23d in commenting on this happy occasion said "Whilst nature weeps over her wounds and her ruins, it is a consolation for us to be able, on the occasion of his birthday, to speak of a master who has always loved the Great Mother, and whom Providence has preserved for the continuance of his beautiful work."

How typical of the Gallic mind was this act of commemoration in the midst of war's gloomy tragedy, and how it makes one's heart glow to think that the splendid old man was so honored! For since that day in July when his compatriots forgot

for the moment the all-absorbing, cruel theme, and fixed their thoughts and affections on Maitre Harpignies' fête-day, the wonderful old man, trembling on the threshold of a hundred years, has passed away, and now the ashes of France's most venerable artist mingle with those of her youngest soldier.

Up to the very last, this dean of French painters was actively engaged in his work. A friend said of him "he has contemplated the beauties of Nature long enough to be able now to paint from memory, and his green old age permits him to gather the fruits of a long patience, the outcome of harmony, calm and a perfect equilibrium." It would seem that a special Providence forebore to cut off in its prime a talent which was late in maturing, for on account of parental opposition, Harpignies did not begin to study painting until he was nearly thirty years old. He studied in Grenoble, in Egypt and in Rome, and it was Rome which was his greatest inspiration. He said of the influence of the Eternal City



PAYSAGE

LUXEMBOURG

HENRI HARPIGNIES

"It was Rome that formed me, that created me, that sustained me and that still sustains me. It is to her that I owe not only my noblest emotions, but also my best inspirations—one must go to Rome before one can understand beauty and know how *beautiful beauty is!*"

There is a remarkable bronze bust of Harpignies in the gallery of the Petit Palais where an interesting collection of his paintings is to be seen, that collection so generously given to Paris by M. Jacques Zubaloff; and the observer who is endowed with sympathy and insight cannot fail to find this bust peculiarly revealing.

In this sculptured head of a man of sixty or seventy years, with abundant locks and flowing beard, one can discern many traits which seem to manifest themselves in his paintings, and to color them with an interest apart from their calm and gracious beauty. The long, arched nose, the wide, even mouth, the thoughtful eyes, whose lowered glance denote modesty and good-

will—all form an ensemble that inspires confidence and affection. The repose of age is there, but none of its peevishness. It is the face of a man with humane instincts, who has spent most of his life close to nature, and who has formulated his philosophy in contact with natural forces. We find in his countenance something of the repose, the harmony that one finds in the contours of the landscape, and an expression of genial strength which appears upon the face of man when he lives a long life as neighbor to the trees, the hills and the sky.

It is a truism that the tragedy of most men lies in their inability to adjust themselves to life. Sadder, even, than the carnage of the battlefield, is the everyday spectacle of talent and energy wasted and spent in a vain endeavor to attain harmony between the inner desire and the outer compulsion. Therefore, a feeling of deep joy and thankfulness is evoked when one finds a human being, who, through some

happy combination of circumstances, or because of some secret inner power, often-times involuntary, is able to live at peace with himself and with life.

Such a personality had Harpignies, and his works are the outcome of his nature and the expression of his sincerity, strength and contemplative power. In the Zubaloff collection (the only collection of his paintings in France now open to the public) there are fifteen large water-colors, six oils and two cases of small sepia sketches. The subjects are varied; there are glimpses of the Allier and the Loire, patches of rocky ground and wind-swept trees. There are moss-hung pines of the Midi, and bits of the Mediterranean Coast, tranquil and smiling under clear skies. There are Roman hillsides and ruins, and vistas of his dearly-loved Campagna.

The beauty of Harpignies' color schemes resides in their refinement and reserve. He saw the tints of sea, sky, rocks and trees with the eyes of a painter who was not attracted by the garish; and the lover of

France enjoys that tranquil, gray atmosphere, shot with many delicate tones, which is so typical of the country. On the other hand, there is a richness and bounty of still summer days, and a suggestion of the warmth of genial air. There is more, perhaps, of the ripeness and repose of August in these landscapes than of the vivid lyricism of May.

The largest of the oils is dated 1907, when the artist was verging on seventy years, yet it is the most virile work in the whole collection. The canvas shows a patch of woodland bordering on the sea, and the wind-tossed trees which bend toward the dark water are painted with all the self-confidence of assured genius. This is indeed the work of a "green old age," a masterpiece full of the strength and ardor of youth, and at the same time invested with a balance and beauty that only maturity attains—the maturity of a ripened philosophy, the expression of a soul which has grown to know, through life, how "beautiful beauty is."

AT THE HOWARD CUSHING MEMORIAL EXHIBIT

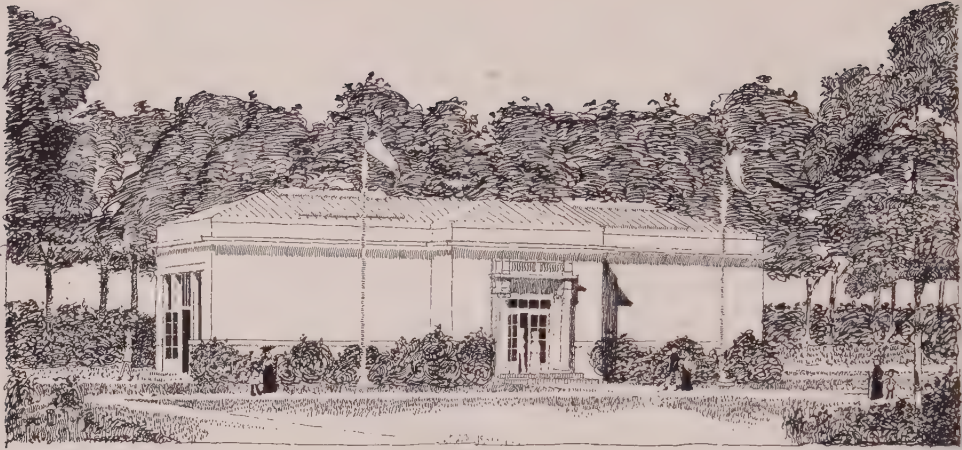
BY MARGARET C. ALDRICH

From face and flower beauties press
In lights that palpitating beat,
Each curve enshrines some loveliness
Suffused with life—and yet discreet
Here nature hath forgotten pain,
And unbecoming things like rain.

Here hangs no hint of the uncouth,
So perfect every sitter seems;
Not one is from unfinished youth,
Not one from age; in sumptuous dreams
They rest content as no one can
Who knows the memories of man.

I watch that Buddha still and white,—
Surely he lent the artist grace
To draw his calm; but is it right
To give The Unpossessed a place
Among such canvases as these,
Where luxury is all at ease?

Oh, Master of fastidious art!
We praise all beauty from thy hands,
But most we praise the Father's heart,
For through a door forever stands
As though she should not meet the rest
Your little girl you painted best.



ART BUILDING, MICHIGAN STATE FAIR

WM. B. STRATTON, ARCHITECT

A PERMANENT ART BUILDING FOR THE MICHIGAN STATE FAIR

BY MINA HUMPHREY VARNUM

THE spirit which, refusing to admit defeat in the face of seeming failure, patiently waits for a time when the Fates seem to be more propitious and then, when Opportunity does appear is ready to welcome him and use him to the utmost is the spirit which wins the things worth winning in the world of art as well as in the more prosaic matters.

This truism has been well illustrated this past fall in Detroit, when, after repeated failures, a few faithful workers succeeded in bringing about the erection of a permanent and fireproof building on the State Fair grounds.

As early as 1905 several of the members of the Society of Arts and Crafts prevailed upon the managers of the annual State Fair to set apart the second floor of the Woman's Building, and through their efforts a creditable exhibition of examples of the fine and applied arts was shown therein. For three years this exhibition was repeated with success. After that, the management of the Fair having changed, the space and the financial appropriations were withdrawn and the art exhibition degenerated into the usual "art department" of the country fair.

But the idea of supplying a display of

objects of art that would be of real worth for the great crowds that thronged the Fair Grounds each year—representative people from every section of the great state of Michigan—still lived in the hearts of a few men and women. Moreover, they desired to place the art exhibition on such a firm foundation that no future change in the State Fair administration could cause it to be ignored and its perpetuation would be practically insured.

The knock of Opportunity was heard last year, when the management of the Fair admitted that the abandonment of the art exhibition was a mistake and invited the interested members of the Society of Arts and Crafts to again take charge of that department. In response, the necessity for erecting a building which would be absolutely fireproof, in so far as this is possible, was urged. The suggestion was acceded to, and although there was an architect regularly employed by the Fair management, the commission for designing the art building was given to Mr. W. B. Stratton, whose disinterested desire to aid in developing a more general interest in art matters throughout the state had kept alive his interest in the State Fair project through all of its discouragements.

The building is but a small one—its dimensions 80 by 40 feet. It is of pure white cement over hollow tile and is classic in outline and character. The style is both dignified and appropriate for its purpose.

The interior of the building has been divided into three galleries. Entering the building at the main entrance, which faces the north, the visitor is at once in the middle gallery which is designed for the display of ceramics, wrought-iron work, posters, jewelry, bronzes, basketry, mural decorations, designs for various commercial activities—in short the exhibit of the examples of the applied arts.

Opening from both sides of this gallery are larger galleries which are intended for exhibits of the examples of the fine arts—pictures in oils, water colors, charcoal and pastels. Both the east and west galleries have outside entrances which provide a direct passageway through the building and aids in preventing the congestion by spectators. The building is so constructed that additional galleries can be added at either end—or at both—without interfering with the symmetry of the architectural design.

A beautiful material of silk and linen, soft grey in color was secured to cover the walls of the interior and it has proved to be a most acceptable background both for the pictures and the exhibit of the applied arts. The woodwork in the rooms has been covered with a very dark stain, almost black, in fact, and this gives character and strength to the whole.

Properly placed skylights have given the galleries a light for exhibition that is excellent. There are windows at each end but these and the outside doors have been hung with curtains of a soft cotton stuff, dyed a dull brownish buff color, and these subdue the light that would have streamed in overstrong at some periods of the day.

Owing to the fact that, for the first time, the Michigan State Fair had a building that was fireproof and sufficiently guarded, so that valuable works of art could be deposited there in safety, the opening exhibition held September 4th to 13th of this year secured pictures from such artists as Leon Dabo, Francis Petrus Paulus, F. S. Church, Edmond Rolfe, and others of more reamscribed and local reputation, but

who had never before ventured to trust their work to the accommodations heretofore provided. Among the craftsmen Frederick G. Roth sent two bronze pieces and a group of polar bears, while Miss Mary Chase Perry of the Pewabic Pottery had a generous display of that artistic pottery.

Altogether the exhibition was adequate and successful. During the ten days of the fair the building was constantly filled with people, many of whom would not have been likely to have visited an exhibition of pictures or of craftsmanship at any other place. The floor that was stained to match the woodwork was worn down to the natural boards by the passing of many feet, long before the Fair was over; and this—we take it—is a true indication that the object for which the workers had striven was accomplished.

The credit for fostering an interest in the obtaining of a permanent art exhibition for the State Fair and for securing the erection of a permanent fireproof building is due to Miss Mary Chase Perry of Detroit, who was interested in the initial exhibition in 1905, and whose tenacity of purpose, during the three years when the interest was somnambulistic, never wavered. The credit for the excellence of the first exhibition in the new building must be given to Miss Helen Plumb, superintendent of the Art Exhibit of the State Fair, as well as to Miss Perry. Other members of the Society of Arts and Crafts who gave valuable aid were Miss Katherine McEwen, Mr. Horace J. Caulkins of the Pewabic Pottery, and Mr. W. B. Stratton, the architect of the building.

These earnest workers do not feel that they have achieved anything more valuable than a nucleus from which to expect growth. The building is but a small one, but it is quite complete and suitable. It is therefore a most auspicious beginning to what has every opportunity of becoming a significant feature of all the state fairs of the coming years. The building is there; it shows in every outline that it is intended for an art building. Therefore it will be necessary for the future administrators of the Fair to see that each display of examples of the fine and applied arts is better and more extensive than the ones that have gone before.

A GROUP OF PAINTINGS
IN
THE McFADDEN COLLECTION



STOUR LOCK

JOHN CONSTABLE

THE McFADDEN COLLECTION

PENNSYLVANIA ACADEMY OF THE FINE ARTS



LADY RODNEY

THOMAS GAINSBOROUGH

THE McFADDEN COLLECTION

PENNSYLVANIA ACADEMY OF THE FINE ARTS



MISS FINCH

GEORGE ROMNEY

THE McFADDEN COLLECTION

PENNSYLVANIA ACADEMY OF THE FINE ARTS



MASTER BUNBURY

SIR JOSHUA REYNOLDS

THE McFADDEN COLLECTION

PENNSYLVANIA ACADEMY OF THE FINE ARTS



THE FONTAINE FAMILY

THE MCFADDEN COLLECTION

PENNSYLVANIA ACADEMY OF THE FINE ARTS

WILLIAM HOGARTH

MODERNISM IN ART*

BY ARTHUR WESLEY DOW

Professor of Art, Columbia University

MODERNISM is an inclusive name applied to the many forms of rebellion against the accepted and the traditional. A modernist likes to be thought a rebel—sometimes he is and will starve for his principles, sometimes he is not, but only a self-advertiser. Modernism has had the good effect of arousing the anger of the “complacent exponents of the thing that is.” When modernist art is shown, old man know-it-all denounces these “fakirs,” “freaks” and “queerists,” with their “crazy-quilt” art. He calls this the cult of “crudity and ugliness” and their canvases “color puddles” of “delirious dyes.” The rebels strike back, taunting academists with stand-patism, and asserting that “art critics are useless and harmful.” “Imagination shall not be chained,” they say. An adherent of the old school entered a well-known Fifth avenue gallery where were modernist works. “This is not art,” he shouted to the owner of the gallery, “and I know something about art.” The calm reply was “your education is finished, mine has just begun.”

Unfortunately modernism has been used to advertise a certain coterie who have their press agents and art-talkers. It is true also that the new forms of expression have given opportunity to fakirs and practical jokers. I have heard that eight Van Goghs were manufactured by a painter in Paris and water on shown in New York, that a New York art student, impatient with his clay model, whacked it out of shape and exhibited it at a much talked of show.

No wonder that the public is mystified by all this. It will be some time before the public so appreciates the spirit of the serious modern work as to be able to detect the false and the superficial.

The public has not been accustomed to think, but now it will be forced to do so in self-protection. The English modernists in 1914 hired a huge skating rink, divided it into sections by screens and invited every-

body to exhibit who would pay for space and hang his own pictures. There was no jury, no academy or art-writer to set the standard, hence the visitor was really obliged to think, for once. There ought to be a few such shows in our American cities to stimulate the public to make a serious study of art, instead of relying upon doctrinaires and academies.

There would be a better understanding of modernists' work had they set forth in plain English some of their aims and purposes. So far they have failed to do it, yet it seems fair to expect this of men who paint pictures or carve figures and invite the public to view them. Of course it is not necessary to explain the subject or the method, but only to give a general statement of what they are driving at. For example, if they are seeking for the unknown harmonies, as I believe the serious ones are, why not say so? Then we should approach the works without prejudice and try to appreciate their spirit. Open minded people, looking for enlightenment are puzzled and repelled by such phrases as these: “From a reciprocity of concessions arise those mixed images which we hasten to confront with artistic creations in order to compute what they contain of the objective; that is, of the purely conventional.” “Inborn complimentarism is an absolute necessity in painting.” “Universal dynamism must be rendered in painting as a dynamic sensation.” When Douglass Jerrold first heard one of Browning's poems he exclaimed, “O God, I am an idiot!” Doubtless the philosophers understand these obscure dissertations found in books on cubism and in manifestoes and catalogs, but the ordinary man sincerely desirous of appreciating art, is baffled and discouraged. Here is an opportunity for some modernist artist who can write plain, concise everyday English (or any other language for that matter).

*A paper presented at the Annual Meeting of the College Art Association of America, held in Philadelphia, April 20, 21, 22, 1916.

I shall not attempt to name or discuss all phases of modern art, nor even pretend to explain them. I confess to sympathy with all who reject traditional academism in art. I often regret the years spent in the Académie Julian where we were taught by professors whom we revered, to make maps of human figures. I regret still more the persistence of this academism in America and sincerely hope that this association will not permit it to have full sway over proposed new college courses. Japanese art has done much toward breaking the hold of this tyranny, the incoming Chinese art will do more, but it may remain for modernist art to set us free.

We aim to place art on a better footing in our universities. We shall make a fatal mistake if we brush aside the newer forms of art and advocate the traditional in order to please the conservative element. Conservative people like to read such art criticism as this in the daily press: "In art 'meaning' and 'life' do not exist until the artist has mastered those technical processes by which he may or may not have the genius to call them into being. This is not an opinion. It is a statement of fact." Five years from now such criticism will not be tolerated. I will take the liberty of saying that I was long ago convinced of the error of that doctrine and have fought it for the last twenty years. To quote again from a New York newspaper: "Non-visual experiences are impossible of representation." Are they? Read Berenson on "Sassetta the Siennese painter of the Franciscan legend" and give some serious study to Buddhist painting in China!

There must be a new art criticism to go with the new education. College men and women should not be subjected to such academisms as these: "Art is a luxury" (Congress believes that); "art is an added quality" (how this would surprise Giotto!); "art reveals the whole history of an epoch" (what *would* Père Corot say to that!); "the realism of Masaccio and Donatello brought life to Italian art" (*was* it their *realism* that did that?); "Greek sculpture attained its excellence through study of the bodies of athletes" (is Greek sculpture a mass of isolated portraits of bodies of athletes, or is it magnificent design with human bodies as motives?) "the return to nature made

the Barbizon school what it was." "Gothic sculpture reached its height through study of nature." These ideas are left over from the academism of the eighteenth century in Europe. They are old-time interpretations which will not stand up before modernism. Such criticism ignores the whole history of Oriental art and the work of independent artists for the last forty years.

Dr. Charles W. Eliot would have art a foremost subject in the curriculum of the secondary school. He uses the word "drawing" but I am sure he will permit us to interpret that as "art" including both practice and appreciation. If art finds its place in the secondary school it will surely enter the college as an essential, not as an elective as now. The new college art will not be, I take it, merely courses in history of art, and object drawing.

Lectures and books upon the history of art are too often what the Japanese call "Literary man's talk about painting" by people more experienced in literature than in visual art. They give over-much attention to Raphael, to the story and sentiment of the picture or statue, to historical sequences and styles, mixing art up with morality and nine times out of ten attributing excellence to realism. I am speaking now of the ordinary lecturer and writer upon art. No matter how learned a man may be in archaeology, history and literature, I do not believe he can discuss fine arts effectively unless he has had *some* experience in creating art-forms. This experience might be given in simple ways in the elementary and secondary schools, and in the college through higher creative work.

As to the drawing of type solids and still life required for admission to some colleges, I should not regard that as art at all, but only experiments in science, possibly useful in art.

If we are convinced that modernism has something of value to us in formulating new college art courses, let us look for a moment at its history, then consider its good and bad points.

Revolutions in art are nothing new. They are the natural result of creative power in man. Restlessness is always a sign of life in art.

Efforts of the state or of any ruling body whatsoever to control art or to produce it have always proved failures. The creative artist will not be controlled. He may be excluded from exhibitions, ridiculed and repressed but he *will* be free. If we understand to talk of revolutions we should find them in every art and every age back to Akhnaton in Egypt and beyond. The modernist revolution is not as new as some would have us believe. It is traced by one writer to Byron who rebelled against the academic in literature and who is said to have influenced Delacroix. In the days of that painter Davidism was, as you well know, supreme in art, and singularly enough Louis David was himself a rebel, against the traditions of the eighteenth century. Even Delacroix regarded David as the father of the modern school of painting and sculpture.

But David reduced art to a system and his followers and the public accepted it for thirty years. Against this came the very spirit of Delacroix, smashing the accepted canons and opening the way for new expression in painting.

It would be a waste of breath to speak to this audience of Manet and the Impressionists or to attempt a classification of all the modernist schools. The American public is acquainted with but a few phases of this kind of art and is being led by the ready talkers into the belief that the ultra-radical work seen in recent years is the invention of Americans.

If our reading public could file through the galleries in Paris, Berlin, Munich and Amsterdam, its eyes would be opened. There are little known paintings there produced forty years ago which would pass in America for futurism.

We need an exhibition of colored reproductions of these obscure pictures, together with facsimiles of Byzantine and early Italian painting, and examples of Persian, Indian and Chinese art. I venture to say that it would do much to calm the troubled seas of criticism and give the public solid information. The extreme phases of modernism are, when honest and serious, the outgrowth of many influences coming from rebellious spirits of long ago.

Now for some of the good points that may help us: Eliminating the copyists, the ex-

ploited of foreign galleries, and the fakirs, there is a body of serious artists willing to suffer and starve for the cause who are giving new aims to art production and art education. There are also leaders who are trying to give the unspoiled mind and the free spirit a chance for expression.

In Paris M. Poiret has been exploring the minds of children to see what form their expression will take. He gathered a class of twenty young girls about twelve years of age, gave them sketch books and colors, and told them to draw and paint whatever they liked. Once a week he inspected the class work, giving a prize for the piece he liked best. These children had received no art training whatsoever. The results were surprising, enabling M. Poiret to develop a new type of pattern to which he gave the name of his little daughter Martine. I do not think that M. Poiret could or would claim that these children were not being taught. They were quick to see what he liked. However, here was free expression. Its art-use had to be determined by M. Poiret who is a master of line and color.

In London, Roger Fry began a similar experiment with adults, establishing the "Omega Workshops" for the production of printed fabrics, craft work and designs for house decoration. He rejects all the time-honored canons, asserting that anyone can design if *freed from fear*—fear of the schools and the professional artists. The results have one good effect in shaking us out of complacent acceptance of "musts" and "must-nots." Having attained freedom, doubtless Mr. Fry and his followers will either introduce a new form of art or will find that the experience of the ages cannot be entirely set aside.

These two experiments are types of the many explorations now being conducted by artists, by craftsmen and by teachers. Some of them have been going on for years unnoticed by the academies and eminently respectable adherents of the "accepted." Taken together there is a great amount of force which if unified would break down the barriers and capture the world.

The names of the different art-"isms" are too many to repeat but as far as I can see these are the things generally desired by modernists:

1. Freedom from the restraint of juries,

critics or any law making art-body, involving

2. The rejection of most of the traditional ideas of art, even to the denial that beauty is worth seeking. As this seems opposed to the principle of evolution, and is only negative, I do not see how it can be maintained.

3. Interest in the expression of each individual, whether it conforms to a school or not, whether it be agreeable or the reverse.

4. Less attention to subject, more to form. Line, mass and color have pure aesthetic value whether they represent anything or not.

Ceasing to make representation a standard but comparing the visual arts with music. Finding a common basis for all the visual arts.

5. Convincing us that there are limitless fields yet unrevealed by art. C. Lewis Hind says that "Matisse flashes upon canvas the unexplored three-fourths of life."

6. New expression by color, not by the colors of things, or color in historic art. Seeking hitherto unexpressed relations of color.

7. Approaching, through non-applied design and in other methods the creation of new types of design, decoration and craft work.

These are the good points. I feel sure that we are willing to accept, even to welcome most of these, even though we cannot approve of all the *results* so far shown.

Against these I should say, rather as a warning:

That some of these things have been long ago attained. It is useless to claim them as new. Matisse says, "I condense the significance of the body by looking for its essential lines." The Japanese found all their drawing on that. The sketch books of Keisai Yeisen are full of such work. The brush strokes of the great Sesshu have more condensed power in them than Matisse ever dreamed of.

Two years ago I saw in Germany and France great numbers of prints of brushwork by modernists, mostly in big wide black lines. Only D'Espagnat and two or three others approached the expressiveness of the Japanese. Kandinsky does not equal Keisai Yeisen. And the difference between

the new work and the Oriental is that there is always in the Oriental a hidden rhythm or something more than the visible line.

Clive Bell says that the Post Impressionist regards an object as an end in itself. That their work is intended neither to please, to flatter, nor to shock, but to express great emotions. Did not the Dutch accomplish this very thing? Roger Fry says that the modernists do not seek to imitate form but to create form—a purely abstract language—a visible music. I believe that is absolutely right, but exhibition of ancient Chinese painting, say of the works of Ma Yuan would show that these aims were realized a thousand years ago. With that put the "watchers at the gates" of Chartres Cathedral.

Let us build on the experience of the past, not waste time trying to do clumsily what has been done in perfection. The Chinese, the Gothic, the school of Siena, the Dutch, Besnard, Rodin have explored for us—let us get light and power from them and move on to new finds.

Unprejudiced study of modern expression will soon enable us to sift the chaff from the wheat.

THE CORCORAN GALLERY AWARDS

The following awards were made at the Corcoran Gallery of Art's Biennial Exhibition which opened in Washington on December 16th and continues until January 20th. First W. A. Clark prize, \$2,000 and the Corcoran gold medal to Arthur B. Davies for "Castalias"; the second W. A. Clark prize \$1,500 and the Corcoran silver medal to Ernest Lawson for "Boat House Winter, Harlem River"; the third, W. A. Clark prize \$1,000 and the Corcoran Bronze Medal to Hugh H. Breckenridge for "Nude with Still Life"; and the fourth W. A. Clark prize \$500 and the Corcoran Honorary mention to George B. Luks for "Woman and Macaws." The jury of awards were Childe Hassam, George Bellows, Walter Griffin, Philip L. Hale, and Charles Morris Young. A special feature of this exhibition is a collection of paintings by John S. Sargent. A review of the exhibition with reproductions of works shown therein will be published in the February number of THE AMERICAN MAGAZINE OF ART.



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THE METROPOLITAN MUSEUM OF ART

HENRY GOLDEN DEARTH

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A FICTION AMONG FUTURISTS

There are many odd ways of undervaluing education. Just as a doting world loves to think that a little child, "without any instruction whatever," has actually accomplished some marvel of mature skill; so, too, it relishes the romantic fiction that a man who is thoroughly master of his art will express himself in incredibly childish and crude fashion. It has been said by many, and even believed by a few, that the prophets of extremist art are often persons highly competent in the practice of accepted methods. This would be interesting if it were true, but it is not true. The fact is, not one man of really extraordinary and universally acknowledged power in art has ever joined the weird brothers. A sculptor was describing a portrait seen in the studio of a "neo-Futurist." The subject was a noted bridge-builder. At left was a gross purple outline of an arch, in the center a jagged pseudo-geometrical shape in emerald green, at right two flattened red circles joined by a dark line. Other than that line, which was intended to suggest "the bar of Michelangelo," there was no vestige of anything so commonplace as form or feature. "He declared that this was the way he *felt* the builder of bridges," explained the sculptor, adding reflectively, "When I see Sargent doing that sort of thing, I shall begin to think there's something in it!"

M. Matisse has often been cited as the classic example of a modernist painter who is past-master of academic methods. Gaudier-Brzeska, the young Polish-French Vorticist sculptor who lately sacrificed his life for France, has been mentioned in the same way. Now, it would be interesting to see, side by side, the best academy drawing Matisse ever made, and the best that the sculptor MacMonnies and the painter Cox ever made. Any one fully familiar with the prowess in draughtsmanship of these two Americans, unlike as they are in temperament and in aim, will hazard the opinion that in such a contest the Frenchman would come off third-best. This is said, not with intent to show that a school drawing settles an artist's standing (an implication which would be preposterous), but rather to pave the way for observing that on investigation, charges of previous "distinguished ability" in the extremists will generally fall to the ground.

In art as in other fields, many are called and few are chosen. Few compel instant attention because of extraordinary power. Despairing of legitimate distinction, yet avid for distinction of some sort, many of the unchosen take strange ways to elect themselves.

A.

HENRY W. RANGER

On November 7th, Henry W. Ranger, one of the foremost of our American landscape painters, died in his studio-home in New York. Mr. Ranger came from Western New York and was self-taught. His early works showed strongly the influence of the Barbizon School, but his style was distinctly his own and his pictures had both a finish and completeness which many of the works of present day artists lack. They had, furthermore, pictorial quality, were finely composed, rich in tone and distinctly colorful, works possessing decorative quality and lasting charm.

Mr. Ranger was represented in the National Gallery Collection, Washington, by four paintings, the best known of which is his Bradbury Mill Pond Number 2, a peculiarly delightful painting of trees in autumn dress. For many years a close

associate of William T. Evans, Mr. Ranger undoubtedly assisted in the selection of many of the paintings now to be found in the Evans Collection at the National Gallery.

Thus may be traced also his interest in the National Collection which manifested itself tangibly in his will by which his entire estate of something over \$200,000 was left as a fund, the income of which should be devoted to the purchase of paintings by American artists. These paintings may eventually, according to the wording of his bequest, become the property of the National Gallery at Washington. The exact wording of the will is as follows:

"I direct that my entire residuary be paid to the National Academy of Design, the principal to be invested in purchasing paintings painted by American artists, at least, two-thirds of such income to be spent in the purchase of works by artists who are over forty-five. It may be optional with the council to spend the remaining one-third or any part thereof in the purchase of works of younger artists.

"All pictures so purchased are to be given by the council to art institutions in America or to any library or other institution in America maintaining a gallery open to the public, all such gifts to be upon the express condition that the National Gallery in Washington, administered by the Smithsonian Institution, shall have the option and right without cost to take, reclaim and own any picture for their collection, provided they exercise such option and right at any time during the five-year period beginning ten years after the artist's death and ending fifteen years after his death, and if such option and right is not exercised during such period the picture shall remain and be the property of the institution to which it was first given. William Macbeth, the well-known art dealer, and Charles Henry Phelps, are named executors.

The full beneficence of this bequest can hardly be comprehended. The fund so established, however, should not only prove stimulating to the work of American artists, but by inaugurating a system somewhat similar to that followed by the French Government, should bring into closer

relation the National Gallery and the various art institutions throughout the country, all of which will, through it, be enriched.

CHARLES NÖEL FLAGG

The announcement of the death of Charles Noël Flagg, of Hartford, Conn., which occurred at his home on November 10th, came as a great shock to the artist's many friends and associates. Mr. Flagg had not been in good health for a year, but was not supposed to be seriously ill and was so active in all his interests that it seems impossible, even now, to believe that his presence in this world is no more.

Born in Brooklyn, N. Y., December 25, 1848, he attended the Hopkins Grammar School in New Haven and later the school of L. Jacquesson de la Chavreuse, in Paris. After he took up his residence in Hartford, he founded the Connecticut League of Art Students and many well known artists have from time to time been his pupils. He was furthermore an indefatigable worker in the interest of civic art, a member of the Connecticut State Sculpture Commission; and President of the Municipal Art Society of Hartford. He was also President of the Connecticut Academy of Fine Arts and one of its founders; a member of the American Federation of Arts and of the Societe des Beaux Arts et des Lettres of Paris, he was also an associate member of the National Academy of Design. He was, in fact, one of those of many interests who always found time to lend a helpful hand. He will be much missed.

WILLIAM GEDNEY BUNCE

William Gedney Bunce, especially well known as a painter of Venetian pictures, died at his home in Hartford, Conn., on November 5th as a result of injuries received by having been run into by an automobile. Mr. Bunce was seventy-six years of age. He was a member of the National Academy of Design and the National Institute of Arts and Letters. His paintings are to be found in the permanent collections of the Metropolitan Museum, New York; the National Gallery of Washington, and other public institutions.

NOTES

SOUTHWESTERN
ART
EXHIBITION

In the Southwest there are working a group of artists the most of whom are but little known to the world at large who are producing much that is vital in the art of America. An exhibition has been arranged which will be seen in several cities of the Central West, the prime motive of which is to show the work of these men. It is hoped that this exhibition will do something to bring before the people of this country an insight into the really big art which this little group of men are producing.

The man who stands head and shoulders above all others in the Southwest is Birgér Sandzén of Lindsborg, Kans., whose paintings make up about a third of the exhibition. He is a Swede by birth and received his early training under Zorn and Bergh. Since coming to America twenty years ago, he has been living in Kansas and has been working unceasingly to portray the spirit of the great Southwestern Country and to a greater extent than any other artist has succeeded in catching the atmosphere of the Kansas Prairies, the Colorado Mountain and the deserts of Arizona and Nevada. His canvases "Among the Cirpahoës," "Sunset" and "In the Nevada Desert" are wonderfully handled and show the absolute confidence which is characteristic of his latest work. Besides his work in oil, Mr. Sandzén is also making beautiful water-colors, wood engravings and lithographs which show that he is also a master in these mediums.

Henry V. Poor exhibits canvases very individual in treatment. His art is very different from Mr. Sandzén's both as to subject and method of handling. He applies his paint very thinly on the canvas in a rather gaunt fashion. His "Girl in Black" is a very finely painted portrait. "Apricot Orchard, Spring" is a delightful study of blossom-time in the Santa Clara Valley.

Oscar Jacobson finds his inspiration in the landscape and life of the Southwest. He paints very appealingly the pueblos of Arizona and New Mexico. "The Prayer for Rain" purchased for the permanent collection of the McPherson, Kans., High

School, is a very interesting painting showing the bronzed Indians on the roof of a pueblo outlined against the intensely blue sky which we who know the desert have come to love.

Raymond Johnson has contributed four very interesting canvases. He delights in beautiful sunny bits of landscape and deserves to be much better known than he now is. Sheldon Parsons shows good honest paintings of the old country. Dean Babcock has two paintings of Estes Park in a Japanesque style. Anna Keener's landscapes of Wyoming are above the ordinary and show much promise.

The exhibition also includes paintings by the men of the Taos Colony who work at the interesting old pueblo town of Taos, N. M., their names are probably the best known of any of the painters of the Southwest. J. H. Sharp, W. Herbert Dunton, O. E. Berninghaus, Bert Phillips, E. L. Blumenschein and E. Irving Couse. Probably the best of the canvases by this group is Mr. Couse's Indian portrait "Standing Buffalo."

This exhibition was assembled and first shown at McPherson, Kans. During the week it was on view about twenty-five hundred people were admitted. From McPherson it was sent to the neighboring town of Lindsborg where there was a large attendance. At these two places there were sold five paintings by Birger Sandzén, one by Oscar Jacobson, and two by Henry Poor. During the balance of the season the exhibition will visit the University of Oklahoma, Wichita, Kans., Kansas City, Springfield, Ill., and Indianapolis.

C. J. S.

MINIATURES
EXHIBITED

The Bronze Medal of Honor of the Pennsylvania Society of Miniature Painters was awarded to Miss Laura Coombs Hills in recognition of the high achievement of a painter whose works were in the Fifteenth Annual Exhibition of the Society at the Pennsylvania Academy of the Fine Arts in conjunction with the water color exhibition in the same building. The artistry of the prize winner was well set forth in a group of her works, a portrait of "Edward Everett Hale, 3d" and "White and Gray" being especially delightful little paintings

on ivory. Miss Margaret Foote Hawley's portrait of "Mary Foote" had a very real look and was very well rendered. Mrs. Emily Drayton Taylor exhibited a portrait of Miss Esther Bochman, that was thoroughly suggestive of feminine grace and charm. The personality of "Miss Bassett" was quite successfully presented in the portrait of that lady by Miss Eulabee Dix Becker and an engaging little girl must be "Jane" whose portrait appeared, by Miss Mabel R. Welch. Miss Margaretta Archambault exhibited very convincing portraits of "Mrs. George Morgan" and "Mrs. Elbert B. Griffith." Mrs. Stella Lewis Marks whose work is well known in England was represented by a portrait of "Alister Crowley, Esq." and two others adequately typical. That portraits are not the only subjects that can be handled by miniature painters was shown by beautiful nudes, the work of Miss Helen Winslow Durkee and Mr. Harry L. Johnson. A costumed figure by Miss Bertha Coolidge entitled "The Green Coat" another by Miss Sara Hazzard, "The Mandarin Coat," a semi-draped figure by Mrs. Sarah Y. McF. Boyle, still life by Miss Durkee and a "Dutch Woman" by L. L. Peabody should be mentioned as capital bits of genre painting. E. C.

**VIRGINIA
STATE ART
COMMISSION**
The Legislature of Virginia at its last session, made provision for the appointment of a State Art Commission. This Commission has recently been appointed, and comprises, in addition to the Governor of the State, Edward V. Valentine of Richmond, the well known sculptor; C. A. Neff of Norfolk, an architect nominated by the Virginia Chapter of the American Institute of Architects; Duncan Smith of Charlottesville, nominated by the University of Virginia, and Bishop Denis J. O'Connell of Richmond, president of the Art Club of that city.

The act, which authorized the appointment of a commission provides that "hereafter no work of art shall become the property of the State by purchase, gift or otherwise, unless submitted to the commission."

The term "work of art" is defined as

applying to and including all "paintings, mural decorations, stained glass, statues, bas-reliefs, tablets, sculpture, monuments, fountains, arches or other structures intended for ornament or for commemoration."

By this action Virginia has placed herself in the forefront of the more progressive States, standing, as she stood in the early days of the Republic, for that which is best in art.

**WATER COLORS
IN
PHILADELPHIA**
The Fourteenth Annual Exhibition of Water Colors Pastels and Black and Whites opened at the Pennsylvania Academy of the Fine Arts November 5th and continued until December 10, 1916. Six hundred and thirty-three works figured in the catalogue and were hung on the walls and partitions of the north and east sides of the Academy, the gallery F excepted and reserved for the McFadden collection of British Art. Much of the work was exhibited in groups, such as that of Mr. Childe Hassam, which consisted of twelve water colors and thirty-two etchings, of Mr. Edwin Howland Blashfield who exhibited eight studies of mural decorations for public buildings in various American cities, of Mr. Charles H. Woodbury, a series of seven etchings, of Mr. Leopold Seyffret who showed six charcoal portraits of musical artists and of Mr. Alexander Robinson's thirteen water colors and decorations, suggestive of tropical America and Persia. Mr. Colin Campbell Cooper sent a group of six Italian landscapes with admirable sky effects; Mr. Charles Warren Eaton exhibited a very fine example of his well known work in a pastel entitled "Night, Bruges Canal." Mr. Birge Harrison's standing as National Academician was well sustained in his picture in pastel, "Evening in Philadelphia." Some capital sketches of old houses were shown by Mrs. Clara N. Madeira, by Miss Felicie Waldo Howell and by Mr. William H. de B. Nelson. Poetic landscapes were by Miss Florence Este, Miss Blanche Dillaye and Mr. Charles W. Hudson who rendered fine old pine trees. Mrs. Paula Himmelsbach Balano exhibited some well colored views of localities in Greece. Miss Alice Schille was represented by a group of her



SCHLOSS MONREPOS

LOAN COLLECTION, NATIONAL GALLERY OF ART

HERMAN GOHLER

boldly touched water colors, street scenes and marines. Illustrations in color that have been reproduced in the magazines were shown by Mr. N. C. Wyeth, Mr. Thornton Oakley and Mr. W. J. Aylward. Wood block prints in color were shown by Arthur W. Dow, Juliette S. Nichols, Ada Gilmore and Mary Bacon Jones. A number of effective drawings in chalk of warships were by Mr. Henry Reuterdahl. A charming cover design entitled "The Mermaids," in water color, was the work of Miss Helena Day.

E. C.

BROOKLYN SOCIETY OF ETCHERS

The recently organized Brooklyn Society of Etchers opened its first exhibition in the Brooklyn Museum on Tuesday, November 28th, to continue until December 31st inclusive. About 140 prints are on exhibition. Apart from the work of residents in Greater New York, who constitute the larger part of the

Society's present membership, other artists are represented from localities as far north as Maine, and as far south as Washington, D. C. A certain number of prints by non-members of the Society are sent by invitation. Otherwise, all works exhibited, both by members and non-members, have been passed upon by a jury consisting of the following members: Miss Anne Goldthwaite, Earl Horter, J. T. Higgins, Harry Townsend, Ernest D. Roth, Troy Kinney, John T. Arms, Arthur S. Covey, A. Allen Lewis, and M. Paul Roche. The officers of the Society are: A. Allen Lewis, President; M. Paul Roche, Secretary and Treasurer; Ernest D. Roth, Arthur S. Covey, Troy Kinney and John T. Arms, Council.

The new Brooklyn Society of Etchers was organized last spring for the purpose of advancing the interests of good etching. Most of the members up to the present time are residents of Greater New York. The Society is ambitious, well organized and

well supplied with funds to carry out its proposed activities.

In connection with the exhibition four talks on etching were given at the Brooklyn Museum by the following gentlemen: first, Troy Kinney and Fred Reynolds on "How etchings are made," a demonstration of different processes; second, Mr. Frank Weitenkampf on "Some famous etchers," illustrated by lantern slides; third, W. H. de B. Nelson, Editor, International Studio, on "Why we like etchings"; and fourth, a gallery talk by Morris Greenberg on "Etching quality and composition as exemplified by the present exhibition."

Among the exhibitors are: Ernest D. Roth, Eugene Higgins, Frank S. Benson (of the Ten American Painters), Ernest Haskell, A. Allen Lewis, Anne Goldthwaite, M. Paul Roche, Childe Hassam, Charles W. Mielatz, Roy Partridge (of Seattle), Bertha B. Jaques (Chicago), Earl Horter, George Senseney (Provincetown, Mass.), Everett L. Warner, Dwight C. Sturges (Mass.), A. K. Gleeson (St. Louis), Thomas R. Manley, Harry Townsend, Herman Merrill, Dorothy Stevens (Canada).

ART IN
ROCKFORD, ILL.

The Rockford Art Guild of Rockford, Ill., has announced its 1916-1917 program, on the general subject, "Modern Tendencies in Art," to include the following subjects and speakers: Nov. 13, "Modern Tendencies in Painting," George William Eggers, director of Chicago Art Institute; Nov. 27, "Modern Poster Art," George Allen of Rockford; Dec. 11, "Modern Tendencies in Sculpture," Nellie V. Walker, co-worker with Lorado Taft, Chicago; Jan. 12th, "Modern Tendencies in Architecture," Irving Pond of Chicago; Jan. 22d, Social meeting; Feb. 12th, "Modern Tendencies in Garden Architecture," Ralph Van Duyn, Hiddings of Rockford; Feb. 26th, "Modern Art in Photography: Color Photography," Larry Wells of Evanston; March 12th, "Modern Art in Textiles; The Magic Dye Pot," Mrs. James Blackstone Barnet of Chicago; March 26th, Social Meeting; April 1st, Annual meeting; April 9-13th, Annual exhibition of American paintings. Classes in jewelry, sketching, weaving, basketry and other crafts have been resumed at the guild studios.

NEWS ITEMS

A notable exhibition of prints is now in progress in the Museum of Fine Arts, Boston. The exhibition comprises Rembrandt etchings from the J. Pierpont Morgan collection, lithographs by Fantin-Latour from the Charles L. Freer collection, the complete etched work of Van Dyck and Corot's lithographs from the museum's own collection. The display fills seven rooms, and to lovers of prints it is well worth a journey to Boston to see. The Freer lithographs, it is said, have never heretofore been shown publicly in the United States. The exhibition continues into January.

The Boston Museum has just added to its permanent collection an exceedingly rare and superb print, Anthony Van Dyck's "Portrait of the Artist." Mr. Carrington, Curator of Prints has been on the outlook for this print for twenty-five years or more. It is a gift of the Visiting Committee.

At a recent meeting of the Council of the Connecticut Academy of Fine Arts, Secretary Daniel F. Wentworth was unanimously elected president in place of the late Charles Noel Flagg and James G. McManus was elected Secretary. Robert F. Logan was made a member of the Council.

The Twelfth Annual Convention of the American Civic Association was held at the New Willard Hotel, Washington, D. C., December 13, 14, and 15, 1916. The program related chiefly to several aspects of the physical improvement of cities, towns and rural districts. There were special sessions devoted to City Planning and the development of industrial communities; to Country Planning as an extension of the principles of City Planning to the rural districts; to the Schools as Community Centers; to Pageants as factors in civic education; and to National, State and City Parks. There were also addresses on the subjects of the Smoke Nuisance, the Billboard Nuisance and Unnecessary Noises.

In the division of prints of the Library of Congress, Washington, D. C., is an exhibition of much interest and importance from an educational point of view, explaining the various processes of engraving from the

early wood engraving through the line, etching and mezzotint methods, down to modern chromo-lithography, color typogravure and photo mechanical processes, together with illustrations of the tools used, examples of the completed work in black and white and in color and a short history and explanation of the methods, put in as a condensed a form as possible.

The American School of Miniature Painting of which Lucia Fairchild Fuller, Elsie Dodge Patteé and Mabel R. Welch are the regular instructors has entered upon its third season in New York. Besides the regular instructors there are occasional criticisms by other well known painters such as Laura Coombs Hills, William J. Whittemore and Maria Judson Streat. Miniatures by well known artists are always on view at the studio. As there are no classes in miniature painting in the larger art schools this school has been found to fill a real need.

A collection of paintings by Ossip Linde are exhibited at the Historical and Art Society, Albany, N. Y., during the latter part of November and the early part of December. These paintings include paintings of Venice and Bruges and also interpretations of American landscape. They are extremely colorful and refined in feeling.

The Fifth Annual Exhibition of the work of artists of the Pacific Northwest was held in the galleries of the Portland (Oregon) Art Society, November 14th to December 10th. Forty artists are represented, two showing sculpture, ten water colors and pastels, and twenty-eight works in oils. Among the latter is Miss Anna B. Crocker, Curator of the Portland Art Association.

Mr. Samuel P. Avery has purchased and presented to the Brooklyn Museum the entire collection of wood engravings by Alfred Prunare, which was on exhibition at the Museum during the month of November.

The Baltimore Water Color Club will hold its twenty-first annual exhibition in the gallery of the Peabody Institute from March 10th to April 1st, inclusive.

BOOK REVIEWS

JOSEPH PENNELL'S PICTURES OF THE WONDER OF WORK. Reproductions of a series of drawings, etchings, lithographs, made by him about the world, 1881-1915 with Impressions and Notes by the Artist. J. B. Lippincott Company, Philadelphia and London, Publishers. Price \$2.00 net..

Joseph Pennell is a true modern in his worship of the Wonder of Work which he so splendidly presents in the fifty-two illustrations which with their explanatory notes and his lengthy introduction, make up this extremely interesting book. Those who have enjoyed his Panama Canal Series will be specially glad to obtain these impressions, covering a much wider field. They include pictures of the factories, buildings and bridges of Germany, Italy, England, France, Belgium, Holland and America. The book is dedicated to Constantin Meunier "The Prophet and Exponent of the Wonder of Work."

In his introduction Mr. Pennell makes a strong appeal to the younger American artists, begging them to open their eyes to the glory and wonder of modern work, especially to that in New York City where "You land in streets that are Florence glorified. You emerge in squares more noble than Seville. Golden statues are about you, triumphal arches make splendid frames for endless vistas. This city has been built since I grew up, built for people I know. The city that inspires me, that I love. And all America is like this and all, or nearly all, unseen, unknown, untouched." Remembering Mr. Pennell's lovely etchings of New York, of her buildings and bridges, one is almost persuaded that this panegyric is true, that out of haste and squalor beauty has arisen. But in his pictures he has veiled the realities of work with the glamour of smoke and steam, the mystery of evening shadows, the awe-inspiring darkness of night, and though he truly shows us the marvelous wonders of work, he clothes them with the imagination of the artist, not alone in his drawings but in his text, as when he says that "The mills of Minneapolis are as impressive as the Cathedrals of France."

But without imagination an artist would fail to be a poet. Joseph Pennell unites the

qualities of both and brings to his task of portraying the magical wonders of modern labor, a true American enthusiasm for the marvels of a new world, the world of machinery at work.

COSTUME DESIGN AND HOME PLANNING. BY ESTELLE PEEL IZOR. Atkinson, Mentzar & Company, Boston, New York, Chicago, Dallas, Publishers.

The undeniable need of such a book should recommend it to all teachers. No high school boy or girl but must profit by its reading. Though primarily a textbook, it possesses much of interest for all who contemplate the building of a home. The first part is devoted to the choosing of suitable fabrics and fashions, that one may be clothed with taste and beauty; the second part to the selection of a home, the price of which may not exceed \$5,000. It shows what can be done if aided by good taste and judgment, first as to site, then as to architectural planning and lastly as to furnishings.

So much valuable advice is given, in such a very practical and simple manner, that we cordially recommend it to those who desire to dress well and to possess a beautiful home on limited means.

The twenty-nine illustrations by Katherine Porter Brown and Rachel Taft Dixon are admirably designed to assist the reader in his selection.

OLD GLASS AND HOW TO COLLECT IT. BY J. SYDNEY LEWIS. With seventy-five illustrations. J. B. Lippincott, Philadelphia, Publishers. Price \$3.00 net.

A most valuable book for collectors of old glass and though clearly intended as a guide for would-be connoisseurs, it contains much interesting information for the general reader. In the charmingly written preface the author deals with the history of glass from its earliest appearance down through the Egyptian, Grecian, Roman, Venetian, Bohemian and French periods, the book itself being devoted entirely to English glass in its myriad manifestations.

The chapters on "Frauds and Imitations" and "Some Hints to Collectors" could be carefully studied by all intending purchasers of old glass.

PARKS, THEIR DESIGN, EQUIPMENT AND USE. BY GEORGE BURNAP, B.S., M.A. Landscape architect of Public Buildings and Grounds, Washington, D. C. With an Introduction by Richard B. Watrous, Secretary American Civic Association. J. B. Lippincott Company, London and Philadelphia, Publishers. Price \$6.00 net.

A very attractive work on public parks, illustrated by 163 photographs carefully selected by the author to emphasize special arrangements, good or bad, in the public landscape gardening of Europe and America.

Mr. Burnap has travelled extensively and has studied diligently. His book therefore deserves careful reading. Its compilation is systematic, clear and practical. Especially helpful is the chapter on "Effigies and Monuments in Parks."

THE GOTHIC QUEST. BY RALPH ADAMS CRAM. Revised edition. Doubleday, Page & Company, New York, Garden City, Publishers.

In the preface to this collection of thirteen essays, written for various lectures and magazines, Ralph Adams Cram explains his title by saying that "The Quest of the Holy Grail is the type of the Gothic Quest—its lawful heir. Here, also, the achievement was not for them that sought, for it was none other than the Beatific Vision in quest of which they rode: Beauty and Truth, absolute and unmingled of any imperfection and these are the attributes of God, not of man, and not to be perceived by eyes of flesh and blood." But though the Gothic Quest failed in its search for absolute perfection it "brought back a wonderful thing in its place, none other, indeed, than the mystical knowledge of art, what it is and what it does and what it signifies."

Running through all the essays, whether on "Architecture in America" or the "Building of Churches" is a passionate plea for the better understanding of the spirit of Gothic, or Christian architecture, as he rightly insists that this marvelous development should be called since "It was Christian in its impulse because it was freedom itself, liberty subject to law (which is the only liberty); because it was bound by no code of hindering precedents, but gave the fullest scope for personal expression; because it was full of the love of nature, the passion for perfect beauty,

and, above all, the recognition of God, the consciousness of the Redemption and the over riding impulse toward Christian service and divine worship. It was the product of Christianity, for the civilization that used it as a means of expression was a Christian civilization." The essays dealing directly with the building and decoration of churches are illuminating and suggestive.

In the final essay, written in 1915, the author reviews the past decade of material progress and of that "pestilential heresy" art for art's sake. "The long dreamed of Age of Reason had arrived. Material wealth was the object of action, enlightened self interest its mainspring, intellectualism its method, pure science its law. War was no longer thinkable, crime a vanishing

quantity, ignorance and superstition doomed. . . . At the very moment when man, in his pride of life, proclaimed the human race at the highest level of attainment, the bubble burst and the world was drowned in war. . . . Shall we win back again the religion, the philosophy, the way of life that made the Rheims Cathedral possible? . . . Only through a new vision of the mystery of life and its duties, only through a restored knowledge of the essentials of this world, can beauty and art be brought back . . . For art and true religion are united by the bond of absolute life."

Those who care for a deeply religious view of art will find this book of absorbing interest, while to architects and all concerned with the problems of church building it must prove of distinct value.

Bulletin

EXHIBITIONS

NATIONAL ACADEMY OF DESIGN. Winter Exhibition. Fine

Arts Galleries, New York. Dec. 15, 1916—Jan. 14, 1917

Exhibits received November 27 and 28, 1916.

CORCORAN GALLERY OF ART, WASHINGTON, D. C. Sixth

Exhibition of Contemporary American Paintings. . Dec. 17, 1916—Jan. 21, 1917

Exhibits received November 17 to 27, 1916.

AMERICAN WATER COLOR SOCIETY. National Arts Club. Jan. 31—Feb. 24, 1917

Exhibits received January 27, 1917.

CHARCOAL CLUB OF BALTIMORE. Eighth Annual Exhibition of

Oil Paintings and Sculpture. Peabody Institute,

Baltimore. Feb. 1—Mar. 1, 1917

Exhibits received prior to January 20, 1917.

ARCHITECTURAL LEAGUE OF NEW YORK. Fine Arts Galleries. . Feb. 3—Feb. 24, 1917

Exhibits received January 18 and 19, 1917.

PENNSYLVANIA ACADEMY OF FINE ARTS. One hundred and

twelfth Annual Exhibition of Oil Paintings and Sculpture.

Feb. 4—Mar. 25, 1917

Entry cards received prior to January 2, 1917.

NATIONAL ACADEMY OF DESIGN. Ninety-second Annual Exhibition. Fine Arts Galleries, New York.

Mar. 16—April 22, 1917

Exhibits received February 28 and March 1, 1917.

THE AMERICAN FEDERATION OF ARTS

What is the American Federation of Arts?

It is the National Art Organization of America.

Is it really National?

Yes, it has affiliated with it as chapters, 228 organizations from Maine to California, from Minnesota to Texas, besides a large individual membership, amounting to several thousand which is no less widespread.

What are its objects?

To unite in closer fellowship all who are working in this field; to furnish a channel for the expression of public opinion in matters pertaining to art in order that better legislation may be secured and a better standard upheld, and to increase and diffuse knowledge and appreciation of art for the advancement of art and the benefit of the people.

How does it unite in closer fellowship workers in the field of Art?

(1) By uniting their aims; (2) by bringing their representatives together once a year in a Convention; (3) by serving as a general clearing house for all.

How can it serve as a channel for the expression of Public Opinion?

By securing such expression from its widespread membership of organizations and individuals.

Has it ever rendered service in this capacity?

Yes, upon several occasions, notably in connection with the remission of the tariff on works of art, and the emplacement of the Lincoln Memorial at Washington on the site selected by the Park Commission and the Federal Commission of Fine Arts.

What does it do to increase and diffuse knowledge and appreciation of Art?

Sends out traveling Exhibitions of works of Art (twenty-eight in 1916, which went to 141 places). Circulates Lectures on Art, illus-

trated with stereopticon slides. Publishes a monthly magazine, *THE AMERICAN MAGAZINE OF ART*, and *The American Art Annual*, a comprehensive directory of Art.

When was it organized?

In 1909—at a Convention held in Washington.

By whom?

Representatives of the leading Art Organizations such as the American Institute of Architects, National Academy of Design, National Sculpture Society and The Washington Society, called by the American Academy of Art, among the regents of which, were, at that time, Elihu Root, F. D. Millet, J. Pierpont Morgan, Charles M. Ffoulke, Charles L. Hutchinson and Robert Bacon.

Why?

Because these broad minded men of affairs believed that real prosperity and the greatest happiness come both to nations and individuals through immaterial things (among which is Art), and that, therefore, no duty is higher than to place such in the grasp of the greatest number.

What advantages is Chapter Membership in the American Federation of Arts?

Closer association with other organizations. Opportunity of securing exhibitions and lectures. Representation at the Annual Conventions. *THE AMERICAN MAGAZINE OF ART*.

What advantage is it to an individual to become a member?

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